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CHAS. B. DILLINGHAM
PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

MLLE. MODISTE

A Comic Opera

BOOK & LYRICS BY

HENRY BLOSSOM.

MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$ 2⁰⁰ net.
" " 6⁰⁰ "

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NEW YORK. CHICAGO. LONDON.

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CHAS. B. DILLINGHAM
presents
FRITZI SCHEFF.

HARVARD UNIVERSITY

JUL 30 1971

EDA KUHN LOEB MUSIC LIBRARY

in
"Mlle Modiste"

A Comic Opera in Two Acts.



Libretto by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

Henri De Bouvray, Comte de St. Mar.	William Pruette.
Capt. Etienne De Bouvray, his nephew.	Walter Percival.
Hiram Bent, an American Millionaire.	Claude Gillingwater.
Gaston, an artist, Mme. Cecile's son.	Leo Mars.
General Le Marquis De Villefranche.	George Schrader.
Lieut. Rene La Motte, engaged to Marie Louise.	Howard Chambers.
Francois, porter at Mme. Cecile's.	J. A. Kiernan.
Mme. Cecile, proprietress of a Parisian hat shop.	Josephine Bartlett.
Fanchette.	Edna Fassett.
Nanette.	Blanche Morrison.
Marie Louise, Etienne's sister.	Louise de Baron.
Bebe, dancer at Folies Bergere.	La Mora.
Mrs. Hiram Bent.	Bertha Holly.

and

FIFI. **MISS FRITZI SCHEFF.**

Milliners, Guests, Dancers, Soldiers, Servants etc.



SYNOPSIS.

ACT I.

Mme. Cecile's hat shop, Rue de la Paix, Paris. (A year is supposed to elapse
between Acts I and II.)

ACT II.

SCENE I. — Comte de St. Mar's private dining-room. (Intermission of one minute.)

SCENE II. — "The Charity Bazaar" in the Garden of the Chateau de St. Mar.

Musical Director.

John Lund.

Stage Managers.

Al. Holbrooke and Fred. C. Latham.

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M'lle Modiste

A COMIC OPERA IN TWO ACTS.

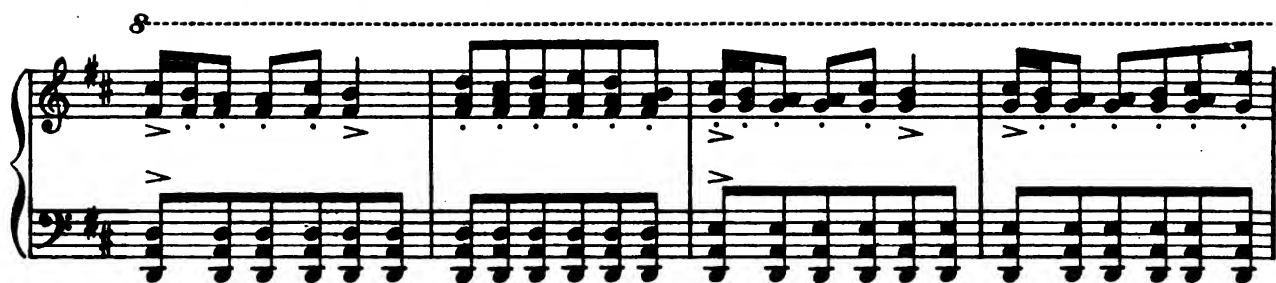
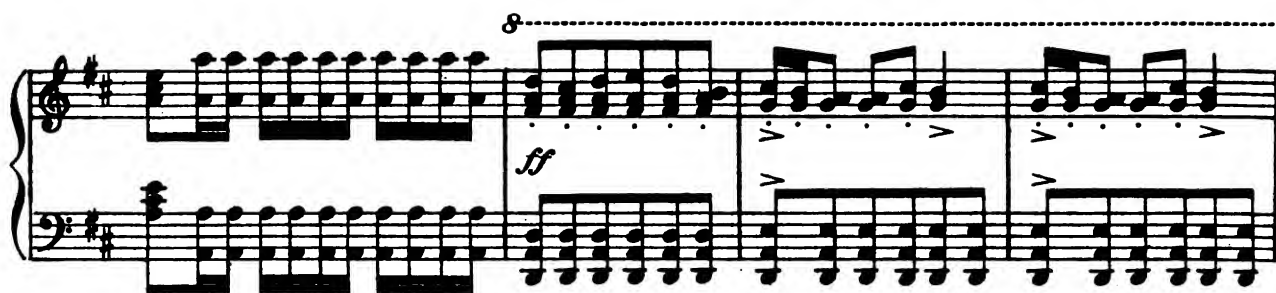
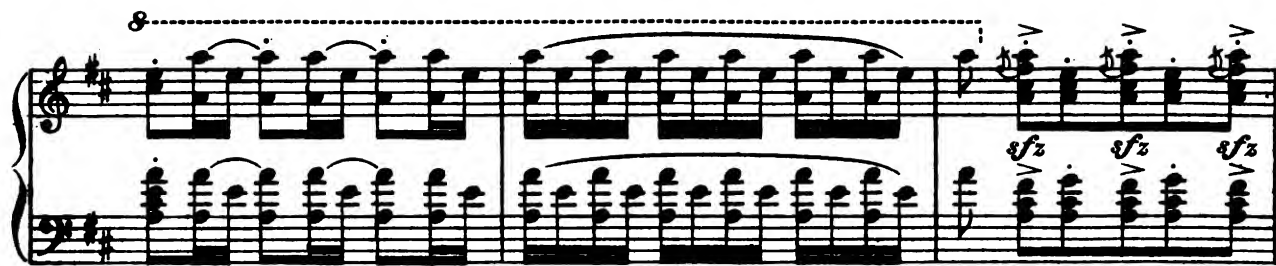
Overture.

Allegro giocoso.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro giocoso.' and the dynamics are marked 'Piano.' and 'molto cresc.'.

The first system begins with a treble staff melody of eighth notes and a bass staff accompaniment of chords. The second system continues the melody with some sixteenth-note passages. The third system features a more active treble staff melody. The fourth system includes the instruction 'molto cresc.' and shows a build-up in the bass staff. The fifth system concludes with a final chord and a fermata over the treble staff.

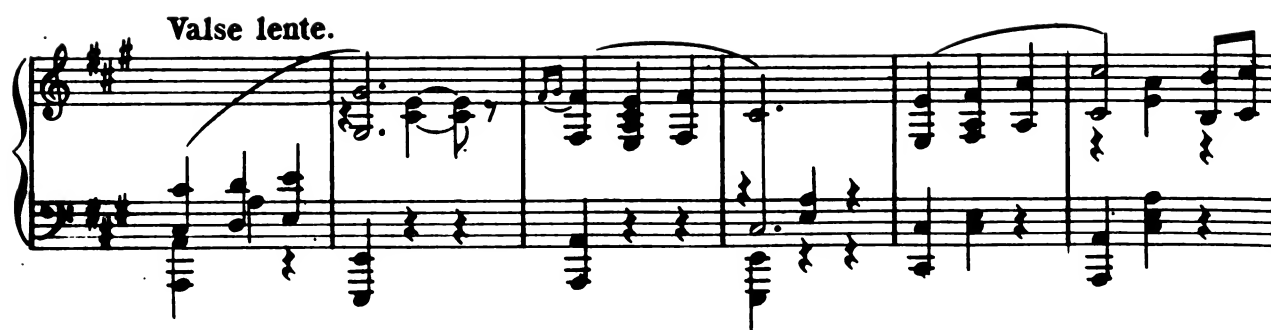
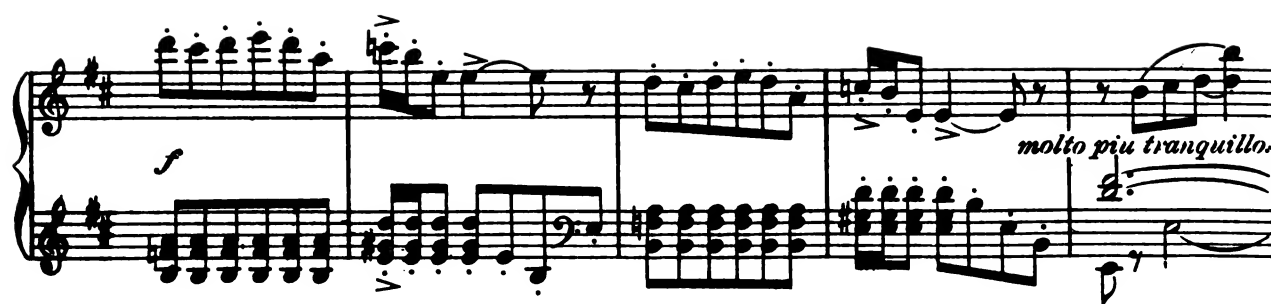


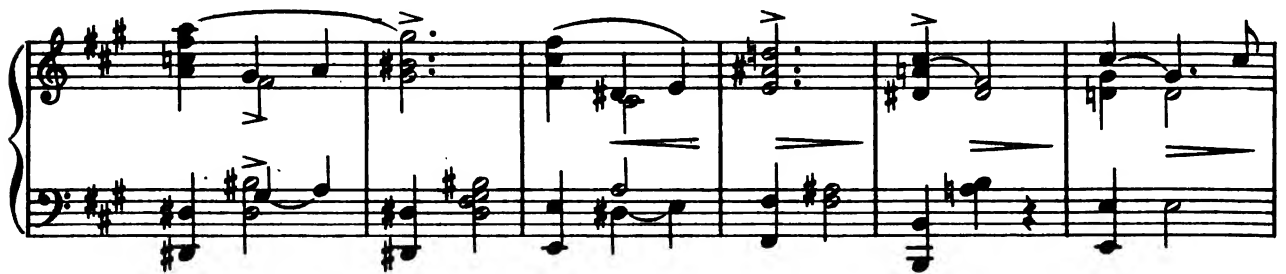
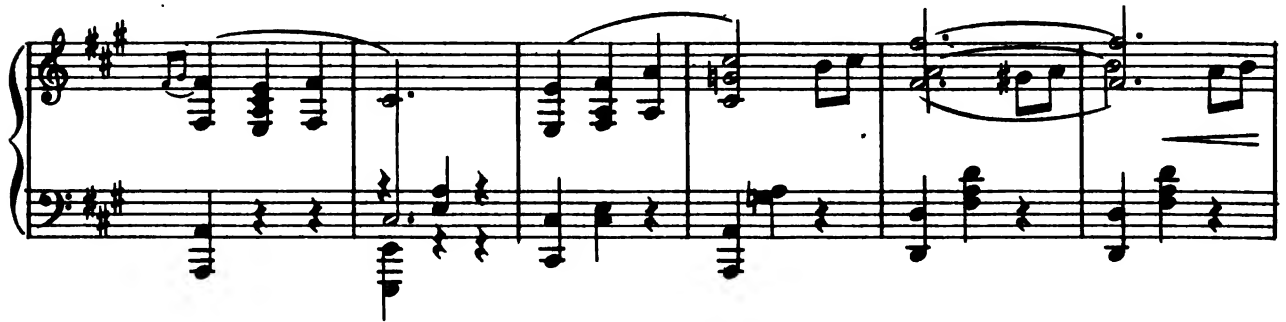
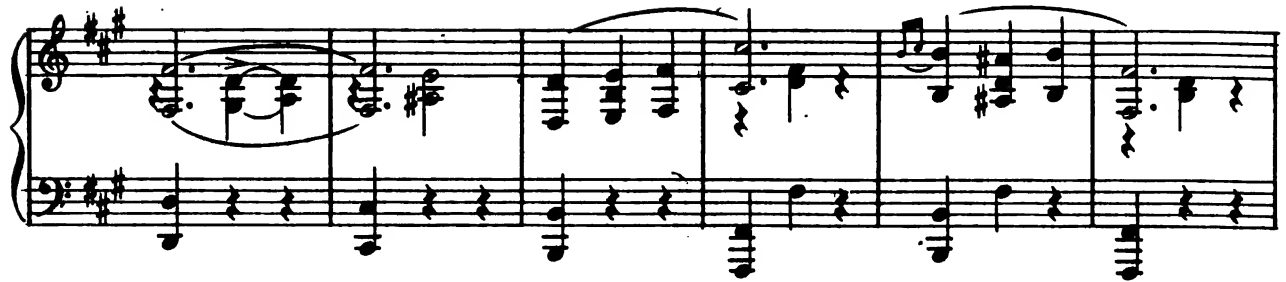
8-----*loco.*

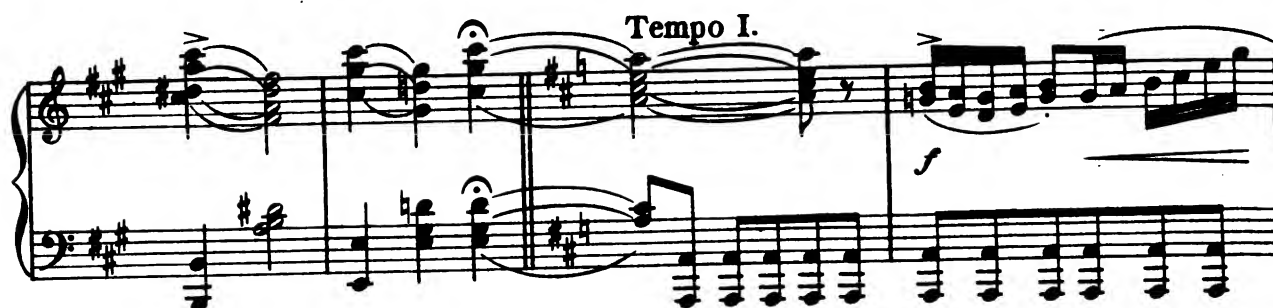
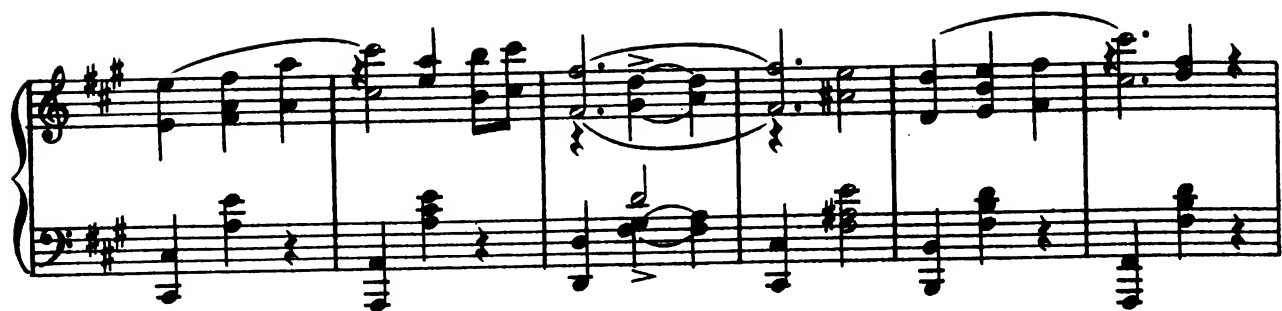
sfz

sfz p marcato.

sfz







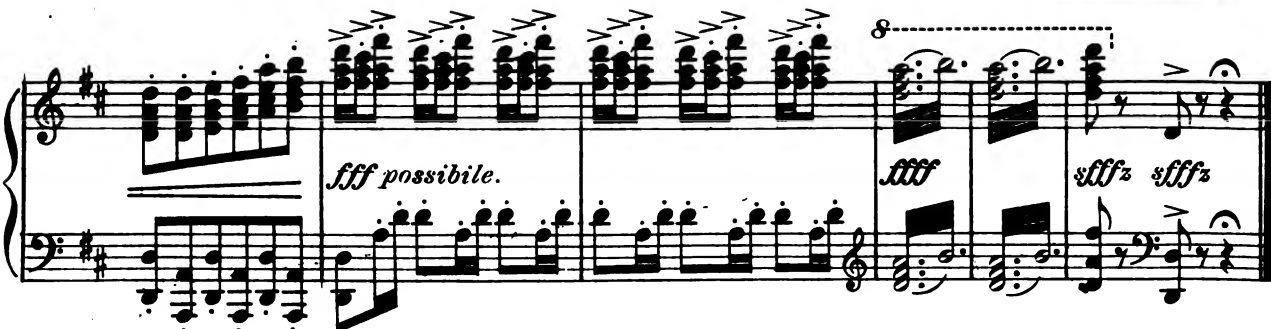
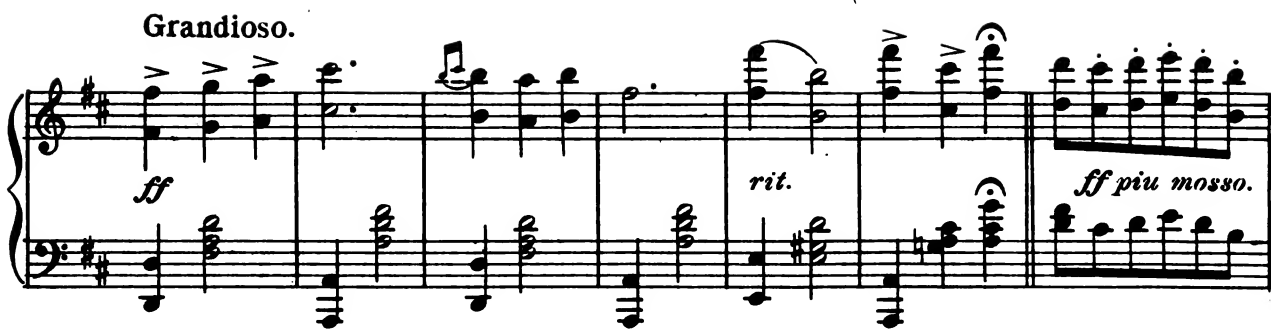
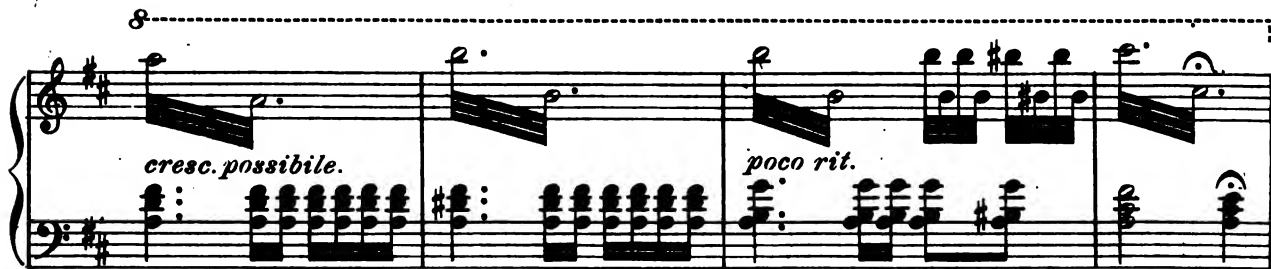
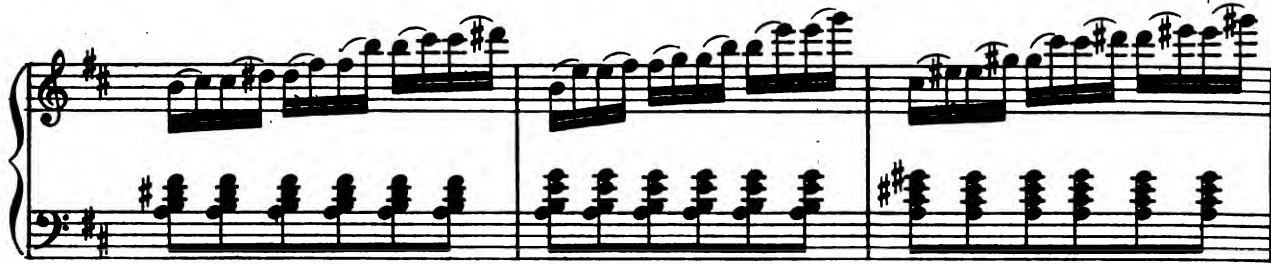
First system of musical notation. The treble clef staff features a series of chords marked *sfz p*, followed by a melodic line marked *f*, and then more chords marked *sfz*. The bass clef staff provides a harmonic accompaniment. A first ending bracket with a repeat sign is indicated above the treble staff.

Second system of musical notation. The treble clef staff contains a series of chords marked *molto cresc.*. The bass clef staff continues the accompaniment. A first ending bracket with a repeat sign is indicated above the treble staff.

Third system of musical notation. The treble clef staff features a series of chords marked *molto cresc.*. The bass clef staff continues the accompaniment. A first ending bracket with a repeat sign is indicated above the treble staff.

Fourth system of musical notation. The treble clef staff features a series of chords marked *tutta forza un poco largamente.*. The bass clef staff continues the accompaniment. A first ending bracket with a repeat sign is indicated above the treble staff.

Fifth system of musical notation. The treble clef staff features a series of chords marked *poco a poco accel.*. The bass clef staff continues the accompaniment. A first ending bracket with a repeat sign is indicated above the treble staff.



No 1.

Opening Chorus.

Allegretto.

Piano.

ALL GIRLS.

14

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It features a melody with eighth and quarter notes, accented with upward-pointing ^ marks. The piano accompaniment has a treble and bass staff, with the treble staff playing chords and the bass staff playing a steady eighth-note pattern.

Real lace where it shows! Flowers and fur - be - lows!

The second system continues the melody and accompaniment. The vocal line maintains the same rhythmic pattern with accented notes. The piano accompaniment remains consistent with the first system.

First a rib - bon, then a rose! Each one knows, as she sews,

The third system continues the melody and accompaniment. The vocal line maintains the same rhythmic pattern with accented notes. The piano accompaniment remains consistent with the first system.

What's the mode in clothes, Fash - ions lat - est pose.

The fourth system concludes the piece. The vocal line ends with a half note and a final sharp sign. The piano accompaniment also concludes with a half note and a final sharp sign.

molto stacc.

Wait - ing on our cus - tom - ers, we're bus - y all the while.

Bus - y all the while, show - ing them the style.

Show - ing ev - 'ry hat we've got, per - haps they're new per - haps they're not, But

unis.

hop - ing that we'll sell the lot for cash! Ha! Ha! Ha! Ha!

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

ff

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

The first system of the musical score is in G major (one sharp). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains four measures of whole notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

The second system is in B minor (two flats). The vocal line contains four measures of whole notes with lyrics underneath. The piano accompaniment continues with a similar rhythmic pattern, featuring a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

Still our wa - ges are but small,

The third system is in B minor. The vocal line contains four measures of whole notes with lyrics underneath. The piano accompaniment continues with a similar rhythmic pattern, featuring a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

When we are paid what we have made,

The fourth system is in B minor. The vocal line contains four measures of whole notes with lyrics underneath. The piano accompaniment continues with a similar rhythmic pattern, featuring a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

We must quick - ly spend it all!

ff

Rent for a ti - ny flat, - Think of that!

Hard work, Ver - y lit - tle pay,

Ten hours ev - 'ry sin - gle day,

f

That's dis - - - tress - ing you'll a - gree, _____

p

— Yet we're as hap - py as can be.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

Tempo di Valse.

Ah! — when the moon in her splen - dor is high —

— in the sky, — And her bright sil - v'ry

light makes rad - iant the night, While soft winds

sigh; *unis.* It is then we for - get that the

world has a snare or a care, Life's a

dream then, Love's su - preme then, "Vive la

unis.

joie" is the word ev - 'ry - where. To be there once a -

poco pesante.

gain, ——— When the moon in her splen - dor is high ———

— in the sky, ——— And her bright sil - v'ry

light makes rad - iant the night, While soft winds

8

un's.

sigh. _____ It is then _____ we for - get _____

accel.

pesante.

— that the morn - - - ing will come, when a - gain we sell,

pesante.

Tempo.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow!

There a rose! Show - ing ev - 'ry hat we've got, Per -

haps they're new, Per - haps they're not! For wait - ing on our

cus - tom - ers we're bus - y all the while. We show the

style! Sell the lot! Ev - 'ry hat

we've got.

ff

ff

Andante grazioso.

Piano introduction for the first system, featuring a treble and bass staff. The music is in 6/8 time, key of D major, and begins with a series of chords and arpeggios. The tempo is marked 'Andante grazioso'. The introduction concludes with an 'accel.' (accelerando) marking and a final 'sfz' (sforzando) chord.

NANETTE.

Here _____ is a pret-ty hat, _____ The de - sign is mine and it's

Vocal and piano accompaniment for Nanette's first line. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes.

FANCHETTE.

This _____ is as chic as that, _____ 'Tis the

comme il faut! _____

Vocal and piano accompaniment for Fanchette's first line. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The piano part continues with the same rhythmic pattern as in the previous system.

shade that's been made the mode you know. _____

Yet, _____ though we try our

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "shade that's been made the mode you know." followed by a long rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with the vocal line starting "Yet, _____ though we try our".

— Yet we try our best.

best, _____ It is hard to please people just like these.

The second system continues the musical piece. The vocal line starts with "— Yet we try our best." followed by a rest, then "best, _____ It is hard to please people just like these." The piano accompaniment continues with similar harmonic support, including some sustained chords in the right hand.

How could a thing of grace, _____

Look well on such a face?

The third system concludes the page. The vocal line begins with "How could a thing of grace, _____" followed by a rest, then "Look well on such a face?". The piano accompaniment provides a final harmonic setting for the lyrics.

When in-deed, of nei-ther style or beau-ty there's a trace?—

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics "When in-deed, of nei-ther style or beau-ty there's a trace?—" are written below the notes. The piano accompaniment is written for both the right and left hands, with the right hand featuring a series of chords and the left hand providing a harmonic foundation.

Ah!— But my sis-ter dear,—

In a

The second system continues the musical score. The vocal line has a long note followed by the lyrics "Ah!—" and then "But my sis-ter dear,—". The piano accompaniment continues with similar harmonic patterns. The lyrics "In a" appear at the end of the system.

Yes,— but it's ver-y

hat like that would-n't we look nice?—

The third system concludes the musical score. The vocal line has a long note followed by the lyrics "Yes,— but it's ver-y". The piano accompaniment continues with similar harmonic patterns. The lyrics "hat like that would-n't we look nice?—" appear at the end of the system.

queer, — those who have the good looks don't have the price.

Yet, if not to - day, — some day we may — have our gowns, Our

p colla voce.

lac-es and our pearls, — just like ma - ny of the oth - er girls. — Yes, we are sure that

rit. *f accel e cresc.*

yet, if not to - day, ——— some day we may ——— Have our gowns, our

colla voce.

f **Tempo I.**

lac - es and our pearls, Like ma - ny of the oth - er girls. ———

ALL GIRLS.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and 2/4 time. It features a melody with eighth and sixteenth notes, accented with ^ marks. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

First a rib - bon, then a rose! Each one knows, as she sews,

The second system continues the musical score. The vocal line maintains the same melodic style with accented notes. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Some of these! Some of those! Here a bow! There a rose!

The third system of the score. The vocal line includes some rests, indicated by 'z' marks, before the final notes. The piano accompaniment features more complex chordal textures in the right hand.

Show - ing ev - 'ry hat we've got! Per - haps they're new! Per - haps they're not! For

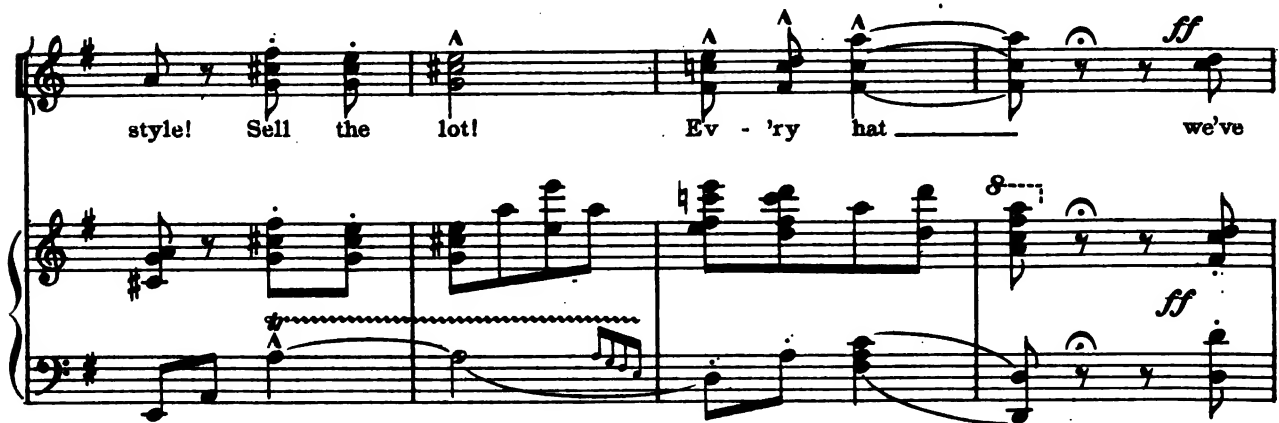
The fourth and final system on this page. The vocal line concludes with a series of eighth notes. The piano accompaniment continues with its characteristic harmonic pattern.

unis.

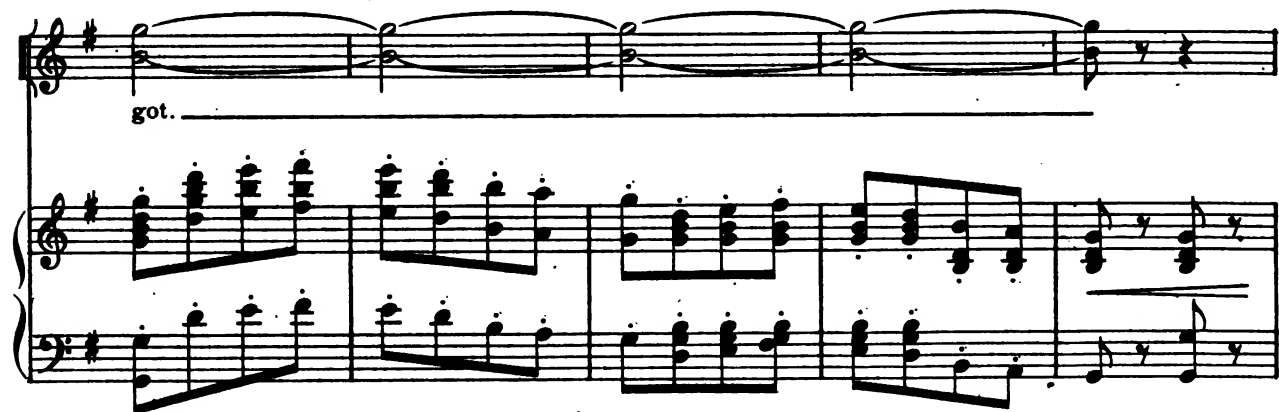
wait - ing on our cus - tom - ers were bus - y all the while. We show the



style! Sell the lot! Ev - 'ry hat we've



got.



No2. When The Cat's Away The Mice Will Play.

3220

TRIO.

Fanchette, Nanette and Mde. Cecile.

FANCHETTE.

NANETTE. There's a pro-verb that is

MDE CECILE. There's a pro-verb that is

Animato.

Piano.

trite, but true, It describes it neat-ly, Tells us what a lot of

trite, but true, ful-ly and complete-ly. Tells us what a lot of

girls will do When the one in charge of them is not in view.

girls will do When the one in charge of them is not in view.

Now we'll tell you what the wise men say,

When the cats a-way,

pp then the mice will play. We don't like to think of mice like

We don't like to think of mice like

that, But

that, *f molto rit.* *a tempo.* But

I don't like to think that I'm the cat. *p*

molto rit. *a tempo.* *p*

Poco meno mosso.

though there are a few per - haps, who doubt it, flout it,
 though there are a few per - haps, who doubt it, flout it,

f Poco meno mosso.

Oth - ers find it true from day to day. And
 Oth - ers find it true from day to day. And
 from day to day

rit.
 of - ten those who do not bear in mind that, find that
 of - ten those who do not bear in mind that, find that

rit.

3216

No 3.

The Time, and the Place, and the Girl.

Etienne and Chorus.

Tempo di marcia.

ETIENNE.

Piano.

won - der. if Cu - pid is sil - ly or stu - pid, Or

if the lit - tle ras - cal can - not see. For

lov - ing and woo - ing are all of his do - ing, And

yet he makes it pain - ful as can be.

— He mix - es the sta - tions, he chang - es re -

la - tions, For all your lit - tle schemes he sets a snare.

— And though you have planned it, and

both un - der - stand it, He'll fix it so your

sweet - heart is not there. _____ For the

poco rit.

Tempo di Valse lente.

time may be morn - ing or eve - ning; The place may be

espress.

dis - tant or near; ——— And the maid - en de - mure may have

made you feel sure That she'll be there with - out a - ny

fear. ——— But there's al - ways a hitch in it some -

where, And the thought sets your brain in a whirl; ——— For

accel. *rit.*

sel - dom, if ev - er, you find them to - geth - er, The

accel e cresc. *rit.*

ten. molto pesante. *a tempo.*

time, and the place, and the girl. —

CHORUS.

There's al - ways a

There's al - ways a

f molto pesante. *p a tempo.*

hitch in it some - where, The thought sets your brain in a

hitch in it some - where, The thought sets your brain in a

ETIENNE.

For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

geth - er; The time, and the place, and the girl.

geth - er; The time, the place, the girl.

geth - er; The time, the place, the girl.

rit. fz fz

3212

No 4.

If I Were On The Stage.

(Kiss Me Again.)

Fifi.

Allegro.

FIFI.

Piano.

rit.

If

I were asked to play the part, Of sim-ple maid-en light of heart, A

p meno mosso.

vil-lage lass in coun-try clothes, As to and from her work she goes; I'd

sing a mer-ry lilt-ing strain, And gai-ly dance to this re-frain.

rit.

Tempo di Gavotte Moderne.

Tra, la, la, la, la, la, tra, la, la, tra, la, la, tra, la, la, la, la, *ten.*

pp semplice.

ten.

Tra, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la, la,

poco rit. *a tempo.*

rit.

Tra, la, la, la, la, la, la, la, la, — Tra, la, la, la, la, la, la,

rit.

ten. ten.

Tra la, la, la, la, la, Tra la, la, la, la, Tra la, la, la, la,

rit.

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, tra

pp

Allegro.

la. — If

rit.

Meno mosso.

they should of - fer me some day, A pri - ma don - na role to play, A

p

state-ly queen with pow-dered hair, Her' cost-ly gowns and jew-els rare; I

would not act the part a-miss, I'd sing a pol-o-naise like

rit.

Tempo di Polonaise. *con bravura.*

this. Ah, you will all a-gree that hap-py I should be, Ah!

I'm queen of all the land. Ah! Ah!

brillante

Ah! with lords and la - dies great to kneel and kiss my

hand. A king up - on the throne To woo me for his own, Ah!

the fair - est ev - er seen. Ah! Ah!

Ah! Ah! who would not be queen.

Allegro.

But

come primo.

rit.

meno mosso.

best of all the parts I'd play, If I could on - ly have my way Would

be a strong ro - man - tic role, E - mo - tion - al and full of soul. And

rit.

I be - lieve for such a thing A dream - y sen - suous waltz I'd sing. —

rit.

Valse lente.

p Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing

ppp molto espress.

soft - ly a - bove; Ros-es in bloom,

pp

waft-ed per-fume, Sleep-y birds dream-ing of love.

pp

pp Safe in your arms, far from a-larms,

Day - light shall come but in vain. *ten.* Ten - der - ly

pressed close to your breast, Kiss me! Kiss me a - gain.

Poco a poco rall. e dim.
Kiss me a - gain, Kiss me, kiss me a -

poco a poco rall. e dim. *molto rit. e ppp*

Allegro.
gain.

molto accel. sempre. *pp*

3191
No 5.

Love Me, Love My Dog.

Gaston.

Andantino.

GASTON

There
Now
He

Piano

f *sfz* *dim.*

once was a dear lit-tle maid _____ With beau - ti - ful ba - by - blue
one of these stu - pid young men _____ De - cid - ed to mar - ry this
bought her a nice col - lar - ette _____ All stud - ed with dia - monds and

pp

eyes, _____ Of men she said she was a - fraid, _____ I'm a -
maid, _____ He had - n't de - cid - ed just when; _____ 'Twas a
pearls, _____ He seemed to en - tire - ly for - get _____ How per -

fraid that this maid - en was wise. This maid had a dear lit - tle
dif - fi - cult game that he played. He tried to make friends with the
verse is the nat - ure of girls. She thanked him and threw it a -

dog. And the dog - gie was ver - y well - bred, And she
dog, The maid - en he left quite a - lone, For he
side, Then she treat - ed him worse than be - fore, For she

loved him be - cause he would give her his paws, And "sit up" or "lie down" as she
knew in the end with her dog for his friend He could make that young maid - en his
clear - ly had proved that 'twas she that he loved And to real - ly be loved is a

marcato.

f marcato.

Molto moderato.

said. _____ The men de-spised the
 own. _____ Now the man he liked the
 bore. _____ A - gain he called the

rit.

dog - gie, _____ And the dog de-spised the men, For the
 dog - gie, _____ And the dog he liked the man, But the
 dog - gie, _____ And he left the maid a - gain, And the

maid would play with the dog each day, But she nev - er would play with
 maid - en fair he neg - lect - ed her, And her jeal - ous - y be -
 dog he told that the maid was cold, And it gave the dog - gie

p *rit.*

a tempo.

them. To the men she said, "You're stu - pid," And it
 gan. Then he bought the dog a col - lar, But the
 pain. For his whine was sym - pa - thet - ic, He sat

a tempo.

rit.

left them in a fog "For you see, said she, If you
 maid - en said, "You see That a col - lar - ette does - n't
 on the young man's knee, But the maid said "Here! you may

p colla voce.

f a tempo. rit. p

must love me You will have to love my dog!"
 suit my pet, But you might buy one for me."
 dis - ap - pear, That's a place re - served for me!"

pp f rit.

1. 2. 3.

3192
No 6.

55

Hats Make The Woman.

Fifi and Chorus.

Moderato.

FIFI.

Now first of all, I'll

Piano.

grazioso.

pp

try to show, A hat of ma - ny years a - go! A

style which ev - 'ry - where held sway, In beau - ti - ful Du Bar - rys

Moderato.

day. *p* Large hats, small hats, Flat and ver - y

poco a poco in tempo. *p*

tall hats, Play a part in his - to - ry for good or ill.

Clothes per-haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.

GIRLS.

Large hats, small hats, Flat and ver - y tall hats

Play a part in his - to - ry for good or ill.

Clothes per - haps may make the man, But since first the world be - gan,

Hats have made the wom - an, . and they al - ways will.

D.S. al Fine.

No 7.

Finale I.

Allegro con fuoco.

ETIENNE.

Piano.

The musical score is written for a voice and piano. The tempo is 'Allegro con fuoco.' The key signature has one flat (B-flat). The time signature is 9/8. The vocal line is for a character named Etienne. The piano accompaniment is marked 'Piano.' and includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). The lyrics are in French and English.

Lyrics:

No she shall not _____ go a - lone! _____ For

I _____ will pro-tect and watch o'er her! _____ And if she'll re-pent _____ And

give her con- sent, I'll wed her for I a - dore her!

SOP. & ALTO.
No she shall not go a - lone For he will pro- tect and watch
TEN.
CHORUS.
No she shall not go a - lone For he will pro- tect and watch
BASS.

o'er her. And if she'll re - pent and give her con- sent, They'll be
o'er her. And if she'll re - pent and give her con- sent, They'll be
And if she'll re - pent and con- sent, They'll be

FANCHETTE & NANETTE. (to Cecile)

COUNT. Don't

Re-mem-ber you shall be dis - owned.

CHORUS. wed. wed.

let her go, we love her so, You know how well we all have

dolce.

espress.

loved her!

GASTON.

If she should go 'twould break my heart! For I'll be

PRINCIPALS AND CHORUS.

broke _____ with - out her.

Don't let her go we

Don't let her go we

espress.

COUNT. (aside) *p*

It

love her so! You know how well we all have loved her.

love her so! You know how well we all have loved her.

suits me well that she should go.

RENÉ (to Etienne.)

Old friend she loves you well I

p poco rit.

pp

Lento espressivo.

know.

sfz

dim.

sfz

ETIENNE. molto espress.

A-las! to part how great the sor-row, To leave the friends grown fond with

Lento espressivo.

years; To know per-chance that on the mor-row, For love and smiles come

FANCHETTE & NANETTE.



Mme. CECILE & LOUISE MARIE.



ETIENNE.



GASTON.



COUNT.



RENÉ



CHORUS.



à capella.

leave the friends grown fond with years, — To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, — To know per- chance, to

leave the friends grown fond with years, — To know per - -

To know per- chance to

leave the friends grown fond with years, — To know per- chance to

leave the friends grown fond with years, To know per- chance to

To know per

molto cresc.

[illegible]

FIFI.
(behind scenes.)

dolcissimo.

[illegible]

dreams so fair, vis-ions be - yond com - pare; Out of this

pp

world of care oft I've wan - - dered In - to a

land a - far, Hope as my guid - - ing star, Hope as my

star, Hope as my star And per - fect love to still the mem - 'ries

ten.

of the past. Ah, but in

Vis-ions fair. Ah, but in dreams so

Vis-ions so fair. Ah, but in dreams so

Ah, but in dreams so

Ah, but in dreams so

Dreams so fair. Ah, but in dreams so

Ah! in

Ah! in

dreams — Dreams, so fair Ah!

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

be-yond com - pare Out of this

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

this world of care, In-to a land a -

this world of care, In-to a land a -

world of care, Hope as my
far, Hope as her guid - - ing star, Hope as her
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, per - fect
far, Hope as her guid - - ing star, Hope as her
far, Hope as her guid - - ing star, Hope as her
far, Hope as her guid - - ing star, Hope as her

The musical score is written for a vocal ensemble and piano accompaniment. It is in the key of G major (one sharp) and 4/4 time. The vocal parts are arranged in four staves, with the first staff having a long melisma on the word "care,". The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and slurs. The lyrics are printed below the vocal staves.

poco accel.

star Hope as my star and per-fect love to find at last a

star Hope as her star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at

love to find, Hope as her guid-ing star (laughing.) Love per-fect love

love to find, Hope as her guid-ing star and per-fect love to find at last

love to find, Hope as her star and per-fect love to find

star, Hope as her star and per-fect love to find at last a

star, Hope as her star and per-fect love to find at last a

cresc. *possible.*

rit. *ff*

fond re-ward to soothe my heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

last. to soothe her heart. Still the mem - 'ries

to find at last Ah! Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

ff

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

allargando. *accel.*

The musical score is written for a vocal ensemble and piano. The vocal parts are in treble and bass clefs, while the piano accompaniment is in grand staff. The key signature has two sharps (F# and C#). The score includes various performance markings such as *rit.* (ritardando), *ff* (fortissimo), *allargando.* (ritardando), and *accel.* (accelerando). The lyrics are: "fond re-ward to soothe my heart. Still the mem - 'ries", "fond re-ward to soothe her heart. Still the mem - 'ries", "fond re-ward to soothe her heart. Still the mem - 'ries", "last. to soothe her heart. Still the mem - 'ries", "to find at last Ah! Still the mem - 'ries", "to soothe an ach - ing heart. Still the mem - 'ries", "to soothe an ach - ing heart. Still the mem - 'ries", "fond re-ward to soothe her heart. Still the mem - 'ries", and "fond re-ward to soothe her heart. Still the mem - 'ries".

[illegible]

Tempo di Valse lente.

FIFI.

I must a - way.

p *dim. poco rit.*

pp dolcissimo.

Just to say good - bye! Have I the

heart, Have I the heart - to go?

What though the pres-ent be pain,

rit. e morendo.

Some day shall see just you and me, Hap - py, hap - py a -

dim. rit. e morendo.

(She runs up stage.)

gain.

ETIENNE.

Oh stay! Oh

COUNT. *ff*

E-nough! a - way!

Allegro molto.

f molto cresc.

ff Fare - well, _____ good fort - - une! _____

Fare - well, _____ good fort - - une! _____

stay! _____

Fare - well, _____ good fort - - une! _____

Fare - well, _____ good fort - - une! _____

Fare - well, _____ good fort - - une! _____

ff Fare - well, _____ good fort - - une! _____

ff Fare - well, _____ good fort - - une! _____

ff Fare - well, _____ good fort - - une! _____

ff *sfz*

Farewell, good fortune, au revoir

fff *tutta forza.* *fff molto accel.*

This musical score page, numbered 79, contains ten systems of staves. The first nine systems each consist of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal parts are written in a single melodic line, often with long horizontal lines indicating sustained notes or breath marks. The piano accompaniment is written in a single bass line, featuring a steady rhythmic pattern of eighth notes. The lyrics "Fare - -" are printed below the vocal staves in each of the first nine systems. The tenth system at the bottom of the page features a grand staff with both treble and bass clefs. The piano accompaniment in this system includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *fff* (fortissimo) in the right hand. The vocal part in the tenth system is also present, with the lyrics "Fare - -" below it. The page concludes with a double bar line and repeat dots at the end of the vocal line in the tenth system.

Tempo di Valse lente.

80

well! well! well! well! well! well!

Presto.

well! well! well!

This block contains the first system of the musical score, measures 1 through 12. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The tempo is marked 'Tempo di Valse lente.' The vocal parts enter with the word 'well!' and hold a long note. The piano accompaniment provides a harmonic foundation. The system concludes with a double bar line and the tempo change to 'Presto.' indicated above the piano staff.

Tempo di Valse lente. (Curtain.)

fff grandioso.

Presto.

tutta forza.

fffz

This block contains the second system of the musical score, measures 13 through 24. It is a piano solo section. The tempo is marked 'Tempo di Valse lente. (Curtain.)'. The music begins with a forte dynamic (*fff*) and is marked 'grandioso'. The tempo changes to 'Presto.' at measure 18, where the dynamic becomes 'tutta forza.' The system ends with a double bar line and the tempo change to 'Presto.' indicated above the piano staff.

№ 8.

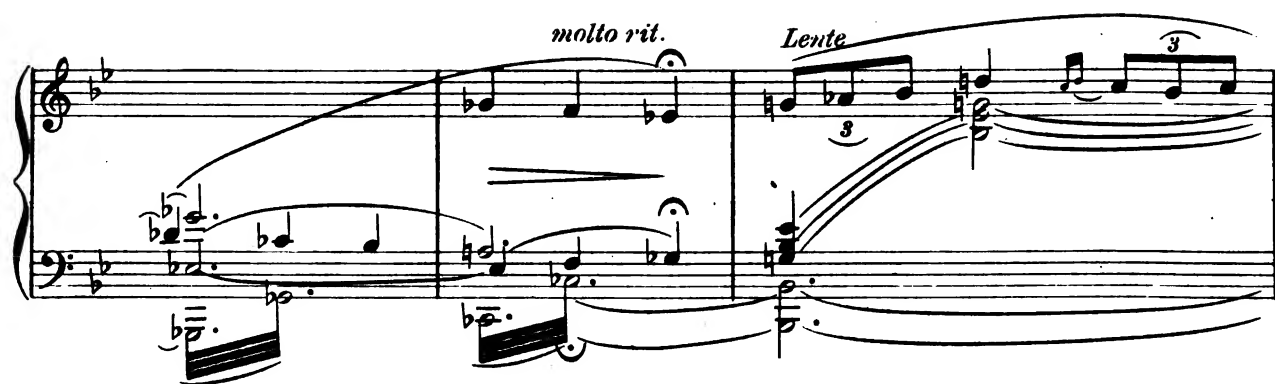
Piano.

f

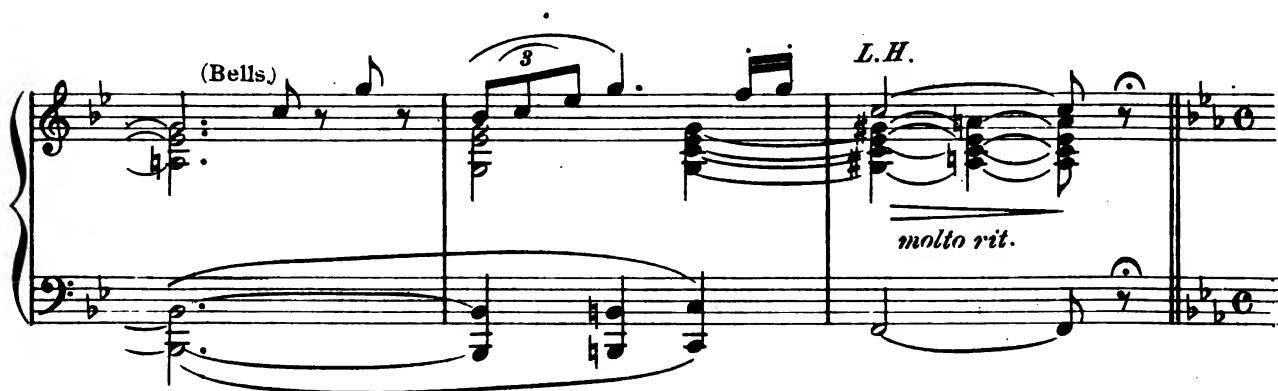
Largamente.

accel.

molto rit. *Lente*



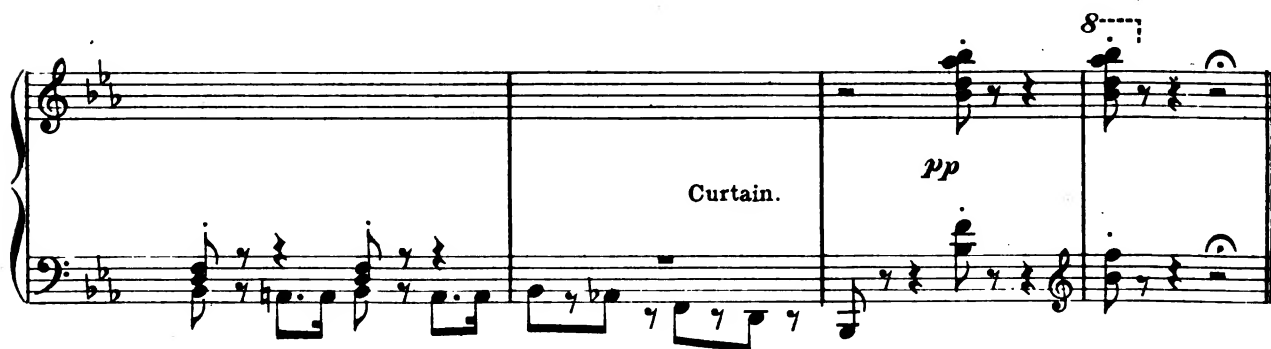
(Bells.) *L.H.* *molto rit.*



Allegro molto moderato. *pp*



pp Curtain.



No 9.

Chorus of Footmen.

Allegro molto moderato.

Piano.

TENOR.

BASS.

Six of

us to serve one gout - y mas - ter!

If we
 an - ger him we court dis - as - ter!
 Let him swear! We don't care!

pp
pp

pp

We don't care! Oh! a

pp

pp

foot - man's lot is not quite a hate - ful one, If

once, you should stop to think! And it

can't be called at all an un-grate - ful one With

all you can eat and drink. For there is

one thing cer - tain as can be, That there are none who

ff marcato. *p* *f* *ff*

live as well as we. At meals we're nev - er known to

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The music features a steady eighth-note accompaniment in the piano part. The lyrics are: "live as well as we. At meals we're nev - er known to".

shirk work Be - ware! Take

This system contains measures 5 through 8. The vocal line continues with the lyrics "shirk work Be - ware! Take". The piano accompaniment features a more active melody in the right hand, with some measures marked *pp* (pianissimo) and *ppp* (pianississimo). The lyrics are: "shirk work Be - ware! Take".

care! Hal

This system contains measures 9 through 12. The vocal line continues with the lyrics "care! Hal". The piano accompaniment features a more active melody in the right hand, with some measures marked *ff* (fortissimo) and *ppp* (pianississimo). The lyrics are: "care! Hal".

pp
We
pp

serve what we do not use!

We

The musical score is for page 88 and consists of three systems. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The first system shows the vocal line with the lyrics 'We' and piano markings *pp*. The second system contains the lyrics 'serve what we do not use!' with a long note in the vocal line. The third system shows the vocal line with the lyrics 'We'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

hear all the fam-ly news. And there is

one thing cer-tain as can be, That there are none who

live as well as we. Take care! who's

there? _____

ppp _____

Take care! _____



pp

You can eat and



(Spoken.)

drink! pst! pst!



(they lift the glasses.)

psst! psst! psst! psst! psst! psst!

pp

This system contains the first two measures of the vocal and piano parts. The vocal parts (treble and bass staves) have lyrics "psst! psst! psst!" in the first measure and "psst! psst! psst!" in the second measure. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both marked with *pp* (pianissimo).

(they drink)

L.H.

This system contains the third and fourth measures. The vocal parts are silent in the third measure and have the instruction "(they drink)" in the fourth measure. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The right hand melody is marked with *L.H.* (left hand) and includes slurs and accents.

a la votre!

(they stand)
attention.

pp *sfz*

This system contains the fifth and sixth measures. The vocal parts have lyrics "a la votre!" in the fifth measure and "(they stand) attention." in the sixth measure. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The right hand melody is marked with *pp* (pianissimo) and *sfz* (sforzando).

I Want What I Want When I Want It.

Count.

Pesante. *All? molto comodo.*

Voice. COUNT.

1. Though fools may prate of the
2. The "fire-side joys" with the

Piano.

mar - ried state, And the e - vils of bach - e - lor life, — I'm
fuss and noise Of chil - dren who fight — and squall, — May

marcato.

hap - pi - er far than the mar - ried men are, Who are cursed with a shrew of a
do for the man on the home - stay - ing plan, But it would - n't suit me, not at

wife. — I drink my fill if I have the will with
all. — Of course, your life, if you have no wife, is

p

poco meno.

friends who are tried and old, — And oft when the com - pa - ny's
lone - some at times and slow, — But wheth - er you mar - ry or

marcato.

a tempo.

good, I stay; I may not come home till the break of day, But if
not, they say, You're bound to re - gret — it ei - ther way; Let —

accel. *rit.* *molto marcato.*

din - ner is wait - ing and I am a - way, There is no one to nag me or
those who are sin - gle be sor - ry who may, I'd be sor - ri - er mar - ried I

p accel. *rit.* *p molto cres.*

sfz *marcatissimo.*

scold. — For I want what I want when I want it! That's
 know. " " " " " " " " " "

sfz *ffs* *marcatissimo.* *ffs*

Più cantabile.

all that makes life worth the while. *mp* { For the
 " " " " " " " " { I can

ffs *ffs*

wine that to - night fills my soul with de - light, On the
 find if I will, lots of good fel - lows still, Who will

mp

con gusto.

mor-row may seem to me vile. — There's no world - ly pleasure my-
 give me a wel-com-ing smile. — So there's " " " " " "

sfz *p* *p* *poco a poco*

self I de - ny, There's no one to ask me the

" " " " " " " " " " " "

cresc.

where - fore or why, I eat when I'm hun - gry, and

" " " " " " " " " " " "

pesante. *molto marcato e rit.* *portato.* *p*

f

drink when I'm dry. For I want what I want when I want it! I

" " " " " " " " " " " "

p molto rit. *subito.* *pp* *ff subito.* *sffz* *Più pesante.*

p colla voce. *pp* *ff*

want what I want when I want it!

" " " " " " " " " " " "

molto rit. *lunga.* *sfz* *molto allargando.*

No 11.

ACT II. ⁹⁶ SCENE II.
Opening Chorus.

Allegro.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro.' and the dynamics are 'Piano.' and 'molto cresc.'.

The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a more complex treble staff melody with many beamed notes. The fourth system includes the instruction 'molto cresc.' and shows a dynamic increase. The fifth system concludes the piece with a final chord and a fermata over the treble staff.

8

CHORUS.

SOP. and ALTO.

TEN.

BASS.

ff

Glad-ly we re-spond when char-i - ty makes de-mand,

Glad-ly we re-spond when char-i - ty makes de-mand,

8

ff

O - pen - ing heart and hand

Cheer - i - ly for our land,

O - pen - ing heart and hand

Cheer - i - ly for our land,

8

Help - ing those who once so read - i - ly took their stand,
 Help - ing those who once so read - i - ly took their stand,

The first system of the musical score consists of three staves. The top two staves are for vocal parts (soprano and alto), and the bottom staff is for piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal parts have lyrics: "Help - ing those who once so read - i - ly took their stand,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bat - tling for their coun - try's hon - or. Here at this ba - zaar let
 Bat - tling for their coun - try's hon - or. Here at this ba - zaar let

The second system continues the musical score. The vocal parts have lyrics: "Bat - tling for their coun - try's hon - or. Here at this ba - zaar let". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

ev - 'ry one come and buy! Of - fer - ing pric - es high,
 ev - 'ry one come and buy! Of - fer - ing pric - es high,

The third system concludes the musical score on this page. The vocal parts have lyrics: "ev - 'ry one come and buy! Of - fer - ing pric - es high,". The piano accompaniment ends with sustained chords in the right hand and a final bass note.

Get - ting them when they try. All the mon - ey with you

Get - ting them when they try. All the mon - ey with you

8

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

8

do - nor! — Soldiers(to Girls.)

do - nor! — Don't you think you could sell us some - thing use - ful?

8 *lento.*

GIRLS. (offering different articles.)

One of these, they are cheap, you

All our pay that is left we'll glad-ly a-gree to spend.

know we're truth-ful, Just the gift for a man to send to a la-dy friend.

Come buy, come buy of these, they're cheap and

All our pay, all our pay our pay that's left we

Our pay that's left we

unis.

use - ful come and buy of me.
glad - ly will a - gree to spend.

Come and buy, come and buy, come and buy.
All our pay that is left we will spend.

Glad - ly we re - spond when char - i - ty makes de - mand,
Glad - ly we re - spond when char - i - ty makes de - mand,

8

O - pen - ing heart and hand, Cheer - i - ly for our land.

O - pen - ing heart and hand, Cheer - i - ly for our land.

Help - ing those who once so read - i - ly took their stand,

Help - ing those who once so read - i - ly took their stand,

Bat - tling for their coun - try's hon - or!

Bat - tling for their coun - try's hon - or!

(a Girl.)

My Gen - er - al! I've a cig - ar - ette case, just see!

The first system of the musical score. It features a vocal line for a girl in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 7/8. The lyrics are: "My Gen - er - al! I've a cig - ar - ette case, just see!". The piano part consists of simple chords and single notes.

Pocissimo meno.*p grazioso.*

The piano accompaniment for the first system, continuing from the vocal line. It features a treble and bass clef. The melody in the treble clef is more active, with some slurs and ties. The bass clef provides harmonic support with chords and single notes.

I'm sure you'll take a chance! For my sake!

The second system of the musical score. The vocal line continues with the lyrics: "I'm sure you'll take a chance! For my sake!". The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the second system. It includes triplets in both the treble and bass clefs, indicated by a '3' over the notes. The treble clef has a triplet of eighth notes, and the bass clef has a triplet of eighth notes.

Yes, oh thanks! You get a num - bered card;

The third system of the musical score. The vocal line continues with the lyrics: "Yes, oh thanks! You get a num - bered card;". The piano accompaniment continues with harmonic support.

The piano accompaniment for the third system. It features a more active melody in the treble clef, with slurs and ties. The bass clef continues with harmonic support.

Ten Francs! Just one hundred chances.

Take them all? What one! Well

here's your card, The money please, Good-bye Sir!

sfz *sfz* *p* *p*

s *s*

Here at the ba - zaar let ev - ry one come and buy,
 Here at the ba - zaar let ev - ry one come and buy,
 Of - fer - ing pric - es high; Get - ting them when we try
 Of - fer - ing pric - es high; Get - ting them when we try
 All the mon - ey with you laugh - ing - ly bid good - bye!
 All the mon - ey with you laugh - ing - ly bid good - bye!

Give me three. let's see, You've no change, that's strange!

Give me three. let's see, We've no change, that's strange!

molto cresc.

rinforzando.

Ev-'ry-one come, ev-'ry-one buy, Buy of me, buy of me, buy of me,

We've no change, that is strange, We've

That's too high, much too high, All the mon - ey with us

Buy of me, buy of me, buy of me buy.

no change.

we would have to say good - bye.

Unis. *unis.*

Still oth-er pleas-ures wel-come us here to-night, Ten-der glance,
 Still oth-er pleas-ures wel-come us here to-night, Ten-der glance,

tutta forza un poco largamente.

Wine and song, come a-long,
 Sweet ro-mance, ha! ha! Wine and song, come a-long,
 Sweet ro-mance, ha! ha! Wine and song, ha! ha! come a-long, ha! ha!
 Wine and song come a-long, wine and song come a-long,

poco a poco accel. *molto cresc.*

Oth-er pleas-ures wel-come us,
 Oth-er pleas-ures wel-come us,

poco a poco accel.

Oth - er pleas - - ures wel - come us,
 Oth - er pleas - - ures wel - come us,

Qui - et talks, syl - van walks, Wine and song, Ah!
 Qui - et talks, syl - van walks, Wine and song, Ah!
 Qui - - et talks, syl - - van walks, Wine and song, Ah!

cresc possibile.

piu mosso.
 come, ah come! Come a -
 come, ah come! Come a -

loco.
fff piu mosso.

long! *ff* *tutta forza.*
 long! For oth - er pleas - ures wel - come

They wel - come us to - night.
 us to - night.

fff *possibile.*

Ah
 Ah

Come!
 Come!

fff *fffz* *fffz*

No 12.

Ballet.

Bebe.

Moderato.

Piano.

sfz

sfz

fff

sfz

p

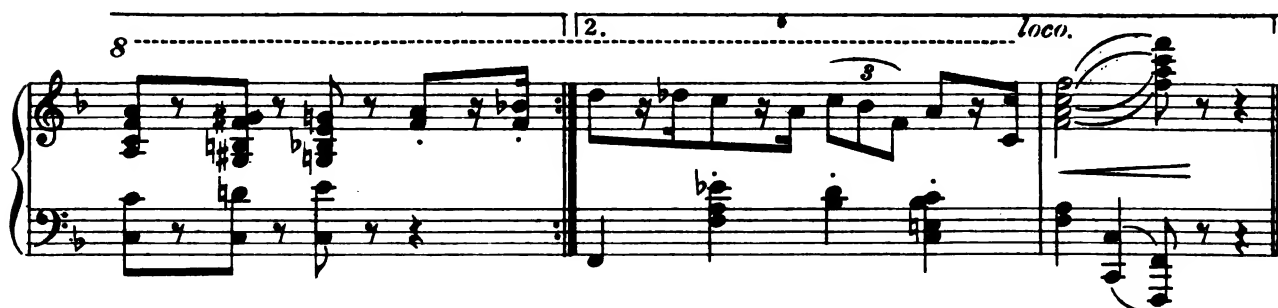
Molto moderato.

molto grazioso.

8

8

8



8

sfz p *molto grazioso.*

8

8

8

8

8

loco. > *sfz* *sfz*

Detailed description: This is a musical score for piano, spanning measures 112 to 118. The score is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first system (measures 112-114) features a treble staff with eighth-note triplets and a bass staff with eighth-note chords. A dynamic marking of *sfz p* (fortissimo piano) is present, along with the instruction *molto grazioso.* The second system (measures 115-116) continues the eighth-note patterns. The third system (measures 117-118) shows a more complex texture with sixteenth-note runs in the treble and sustained chords in the bass. The final measure (118) includes a *loco.* (loco) marking and a crescendo leading to a final chord marked *sfz* (fortissimo).

Tempo di Valse.

First system of musical notation for 'Tempo di Valse.' The music is in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking *ff brillante.* is present.

Second system of musical notation. The right hand has a melodic phrase with a trill marked with an '8' and a dashed line. The left hand has a sustained chordal texture. Dynamic markings include *ff* and *sfs*.

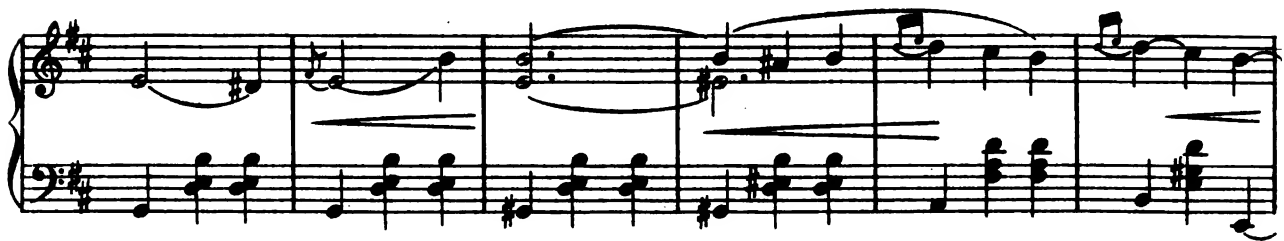
Third system of musical notation. The right hand continues the melodic line with a trill marked with an '8'. The left hand has a sustained chordal texture. The dynamic marking *ff* is present.

Fourth system of musical notation. The right hand has a melodic phrase with a trill marked with an '8'. The left hand has a sustained chordal texture. The dynamic marking *ff* is present.

Piu lento.

Fifth system of musical notation for 'Piu lento.' The music is in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking *marcato.* is present.

Sixth system of musical notation. The right hand has a melodic phrase with a trill marked with an '8'. The left hand has a sustained chordal texture. The dynamic marking *marcato.* is present.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble staff with many beamed notes and a more rhythmic bass line. The second system shows a smoother melodic progression in the treble and a steady bass line. The third system continues the melodic development in the treble. The fourth system introduces a more active bass line with eighth-note patterns. The fifth system features a melodic line in the treble and a bass line with some chords. The sixth system concludes the page with a final melodic phrase in the treble and a bass line that includes the dynamic markings *sfz* (sforzando) and *mp* (mezzo-piano).

Allegro brillante.

poco a tempo.

First system of musical notation. The treble and bass staves are in 3/4 time. The key signature has one flat (B-flat). The music features triplets and dynamic markings: *sfz* (sforzando), *rit.* (ritardando), *p* (piano), and *scherzando*. A large diagonal line is drawn over the first few measures.

Second system of musical notation. The treble and bass staves continue the piece with various chords and melodic lines.

Third system of musical notation. It includes first and second endings, marked with '1.' and '2.'. The music features dynamic markings like *sfz* and *p*.

Animato.

Fourth system of musical notation. The tempo is marked *Animato*. The music features dynamic markings like *sfz* and triplets.

Fifth system of musical notation. It includes first and second endings, marked with '1.' and '2.'. The music features dynamic markings like *sfz* and *molto cresc.* (molto crescendo).

ff

Allegro brillante.
leggiere e brioso.

accel al fine. sfz sfz

sfz sfz sfz sfz

No 13. 3214

Ze English Language.

Gaston.

Moderato. (GASTON.)

1. In
2. Each
3. One

poco rit.

Eng-land I have stay zere it is a fun - ny land, I
day I add a few words to my vo - ca - bu - laire, I
day zere come to Pa - ris une belle A - mer - i caine, I

p colla vocs.

work zere and I play zere, but I do not un - der - stand, I
learn so man - y new words that I make my friends to stare, I
thought if we could mar - ry zat I would not live in - vain, I

stu - dy hard ze lang-wich it make me much a - muse, I
hold a con - ver - sa - tion with an - y - one I know, And
start-ed on my woo-ing, my love she could not doubt, But

could not learn ze slang which all ze Eng - lish peo - ple use; Un-
my pro - nun - ci - a - tion they all say was come il - faut; But
she said, "Noth-ing do - ing! "you will have to cut that out!" It

til at last I found, zat zey turn ev' - ry - zing a - round. Zey
it was hard to choose, from all the diff'rent words they use. They
was not quite ze speech, ze stand-ard Eng-lish gram-mars teach! But

poco rit. *p*

a little slower.

say a gown is rip - ping when it's sewn with great - est care, Zey
 call a bunch of sheep a flock, a flock, of hay a stack! They
 she was from Mis - sou - ri and a "show-girl" and she said If

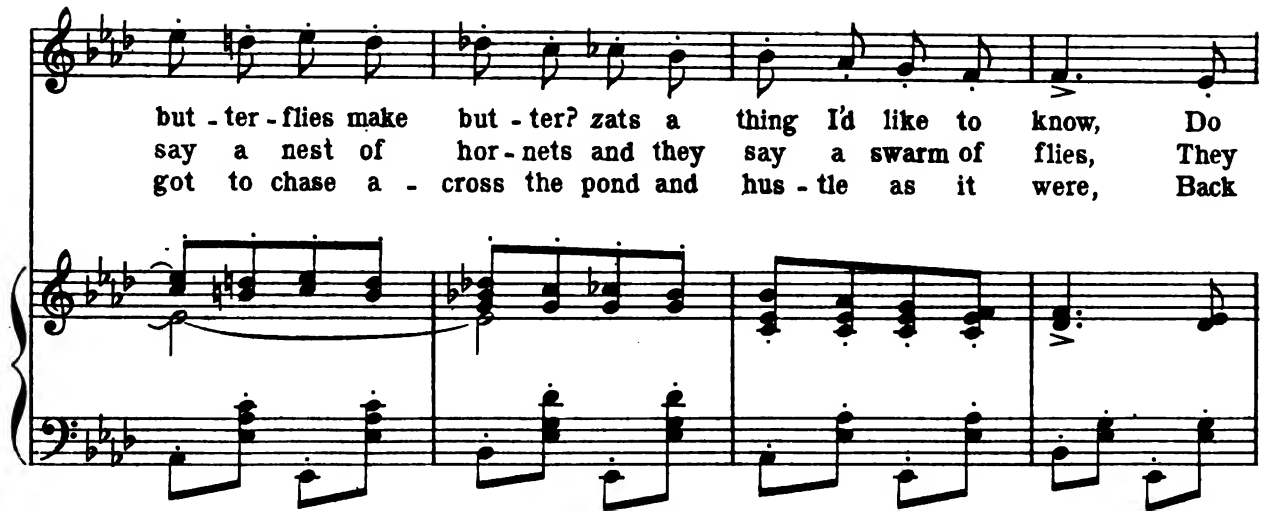
say zat zey are out of sight when real - ly zey are zere; Zey
 call a stack of fish a school, a school of wolves a pack; A
 she could "cop" a "live one," she would take a chance and wed, Zen

say when zey are "hoarse" zat in ze throat zey have ze frogs, Zey
 pack of chick - ens make a brood - a brood of deer a herd, A
 she would "blow" her hus - band for some swell new "rags" at once, And

say it's beast-ly weath-er when it's rain-ing cats and dogs; A
 herd of act-ors make a troupe, and there's an-oth-er word; They
 when she hit old Broad-way she would show ze gang some stunts; "Of

jug-gler does not touch ze jug a skip-per nev-er skips, And
 say a string of hors-es and they say a string of pearls, They
 course it's all an i-dle dream,"she said, "But I'll come to," And

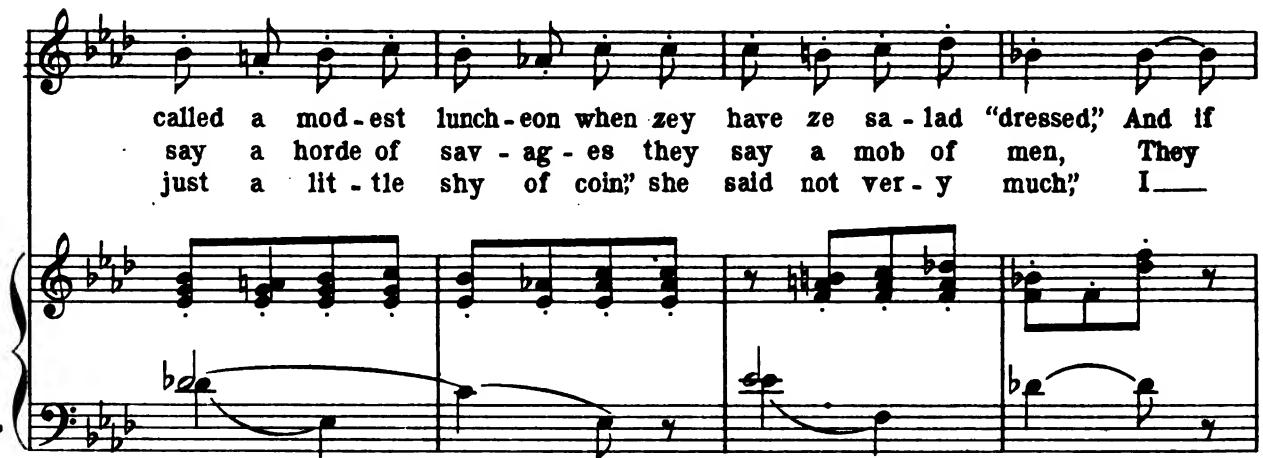
ev'-ry wait-ing wait-er knows a tip-pler sel-dom tips; Do
 say a gal-ax-y of stars a bev-y of young girls; They
 then it's old New York for mine! it's twen-ty-three! Ski-doo! I've



but - ter - flies make but - ter? zats a thing I'd like to know, Do
say a nest of hor - nets and they say a swarm of flies, They
got to chase a - cross the pond and hus - tie as it were, Back



light - ning - bugs cause light - ning and why is it crows don't crow? Is it
say a breath of scan - dal breeds an aw - ful pack of lies; They
to "the mer - ry, mer - ry" for a stin - gy twen - ty per; "I'm -



called a mod - est lunch - eon when zey have ze sa - lad "dressed," And if
say a horde of sav - ag - es they say a mob of men, They
just a lit - tle shy of coin," she said not ver - y much," I —

your Pi - an - o's up - right must it's mu - sic be the best? In
say a gang of la - bor - ers and oth - er things, but then, If
won - der if I have - n't some kind friend who'll stand a touch? "Zere's

poco rit.

win - ter when ze snow has fell I've heard zem say it's coid as well 'tis
r - o - u - g - h spells rough why is it "through" is not call'd Thruff, 'tis
noth - ing do - ing! "Cut zat out!" I said. Oh, zere is not a doubt, I

hard, to com - pre - hend ze Eng - lish lan - guage.
hard to com - pre - hend ze Eng - lish lan - guage.
learned to com - pre - hend ze Eng - lish lan - guage.

Fine. D.C.

3215
No 14.

The Mascot of the Troop.

Fifi and Male Chorus.

Tempo di Marcia.
non troppo Allegro

Piano.

ff *dim.* *sfz* *sfz* *sfz* *sfz*

FIFI. *fp*

When loud-ly the na-tion's hon-or sounds a call to

war, There's none who is half so rea-dy as the bold Hus -

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sar. He's glad to say "Good - bye" for his land, To try for his land - to

die for his land, And armed with the right he'll man - ful - ly fight the

foe from near or' far. But who in the time of ' peace has quite so

soft a glance? Or where is the man so rea - dy for a

wild ro - mance? He woos the girls and wakes their hearts, He

takes their hearts, he breaks their hearts, But fight or play- by

night or day, his mot-to's "Vive la France!"

TENORS. *ff* Hark the
BASSES. *ff* Vive la France!

drum! Here they come on pa - rade, At their side hangs their

tried, trust-y blade! And they all look so fine, as they

swing in - to line, 'Tis no won-der the en - e - mys a - fraid!

They would die ere the tri - co - lor droop! Nev - er

one to dis-hon - or would stoop! _____ I'm the "Toast of the

mess!" I'm the girl they love best! I'm the mas-cot _____ of the

troop! _____

Hark the drum! Here we come on pa -

Tan-ta - ra!

rade! At our side hangs our tried, trust - y

Tan-ta - ra!

blade! And we all look so fine, as we swing in - to

Tan-ta-ra, tan-ta - ra!

line, 'Tis no won-der the en - e - my's a - fraid of our blade. We would

Tan-ta - ra!

die ere the tri - col - or droop! Nev - er one to dis -

Tan-ta-ra! Ah!

hon - or would stoop! She's the "Toast of the mess" She's the girl we love

pesante.

Yes I'm the mas-cot of the troop!

best! She's the mas-cot of the troop!

pesante.

pesante.

a tempo.

3195
No 15.

The Dear Little Girl who is Good.

Renè and Girls.

Molto Moderato.

Piano.

accel.

Piu animato.

You may pledge in a bum-per the girl who is wise, Or the

girl who is shape-ly and fair! ——— You may drink to the maid with the

The musical score is written for piano and voice. It begins with a piano introduction in 8/8 time, marked 'Molto Moderato.' and 'Piano.' The introduction features a melody in the right hand and a bass line in the left hand. The tempo then increases, marked 'accel.' and 'Piu animato.' The vocal line enters with the lyrics 'You may pledge in a bum-per the girl who is wise, Or the' and continues with 'girl who is shape-ly and fair! ——— You may drink to the maid with the'. The piano accompaniment provides a steady rhythmic foundation throughout the piece.

poco

rogu-ish blue eyes, Or the queen with the ra-ven-black hair. — There's the

ritenente *Piu ritenente.*

rol-lick-ing girl who's the toast of the crowd When the bright spark-ling wine plays a

pp Adagio. (with much feeling) *portato.* *(mezza voce)*

part, — But there's one name too sa-cred to men-tion a-loud, Though you

portato. *portato.* *f*

pledge her down deep in your heart. — For

molto rit. *colla voce.*

a tempo.

The musical score is written for voice and piano. The voice part is in the upper staff, using a bass clef and a key signature of one flat (B-flat). The lyrics are: "boys _____ will be boys" _____ And the world _____ and it's _____". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff. The right-hand part features a melody with eighth and sixteenth notes, often beamed together, and includes dynamic markings like *mf* and *f*. The left-hand part provides a harmonic foundation with chords and moving lines, including a prominent bass line with eighth notes. The tempo is marked *allegretto* at the beginning.

The musical score is written for a voice and piano. The vocal line is in the upper staff, using a bass clef. The lyrics are: "joys ——— We par - take of as free as they're sent, ——— "Wine". The piano accompaniment is in the lower staff, using a grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a prominent bass line with many eighth and sixteenth notes, and a treble part with chords and melodic lines. The score is divided into three measures by bar lines.

Musical score for the song "The Song of the Old Man". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "wo-man and song! What care we if we're wrong! Time e-nough when we're old to re-".

pent! But the world's wea-ry smile on-ly charms for a

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marcatissimo. *rit.* *a tempo.*

while And we'd ban - ish it all if we could Just to

drink a fond toast to the one we love most! To the dear lit - tle girl who is

molto dim. pp *molto rit.* *portato*

colla voce. *molto rit.*

good. The

GIRLS. *p* The dear lit - tle girl

molto

piu lento. *pp* dear lit - tle girl who is good.

pp who is good.

piu lento. *molto espress.* *pp rit.* *ppp*

3225
No 16.

The Keokuk Culture Club.

Mrs. Bent and Chorus.

Voice.

Moderato.

Piano.

The first system of the musical score. It consists of a single staff for the voice and a grand staff for the piano. The piano part begins with a forte (f) dynamic, followed by a sforzando (sf) dynamic, and ends with a piano (p) dynamic. The tempo is marked 'Moderato'.

The second system of the musical score. It continues the voice and piano parts. The lyrics are: "There are folks who have a no-tion that they've got to cross the o - cean if in Oh, our lec-tures and ad-dress-es are just love-ly, no one guesses what they're".

The third system of the musical score. It continues the voice and piano parts. The lyrics are: "search of 'at-mos-phere,' or in-spir - a - tion. Well I've spent my time in see - in' ev - ry - all a-bout al-tho' we all pre - tend to. As we hope soon to be vo - ting we are".

pp

thing that's Eu-ro-pe-an, and their "at-mos-phe-re" has need of ven-ti-la-tion. There are
se-du-lous-ly no-ting ma-ny e-vils that we'll quickly put a-mend to. Is the

sights you see in Pa-ris that would fear-ful-ly em-bar-rass an-y-
stage de-gen-er-a-ting is the ques-tion we're de-ba-ting and our

pp

one; You come and try it if you doubt it, I am shocked a doz-en times a day, When
husbands too have tak-en up the quer-y, They are stu-dying the phys-ic in-flu-

poco a poco a tempo.

I get back to I-o-way, I'm going to tell our Cul-ture Club a-bout it. Our
en-ces of the high-kick from a front row seat to dem-on-strate their theo-ry. Our

rit.

p

Molto moderato.

Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, our
Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, what

meet - ings are ex - clu - sive and de - light - ful. We've
we don't know we have some one to tell us. *pp* Our

CHORUS.

They're de - light - ful
pp Just to tell us

stud - led Kant and Schop - en - hauer, and Ber - nard Shaw we just de - vour, al -
mu - sic teach - er had to quit the stage 'cause he was such a hit that

though he does say some things sim-ply fright-ful. We've
 he made all the oth-er sing-ers jeal-ous. He

sim-ply fright-ful.
 made them jeal-ous

ar-gued pol-i-tics and such, we don't think Kai-ser Bill so much, we
 thinks Ca-ru-so something sad, and he says Mel-ba's just a fad, it

of-ten send ad-vice to Oys-ter-Bay; If
 bores him to hear Pad-e-rew-ski play, If

we send ad-vice to Oys-ter
 it bores him just to hear him

they would leave it all to us, we'd set - tie you that in -
 you want peo - ple comme il faut, why all you got to

Bay.
 play.

sur - ance muss, Our Cul - ture Club in Ke - o - kuk I' a! I'
 do is quote Our Cul - ture Club in Ke - o - kuk I' a! I' a!

a! Our Cul - ture Club in Ke - o - kuk, if you be - longed you'd

7295

They're de - light-ful.

be in luck, our meet-ings are ex - clu-sive and de - light-ful. If

Our

they would leave it all to us we'd set - tle that in - sur - ance muss, Our

Cul - ture Club in Ke - o - kuk I' al I' al

Cul - ture Club in Ke - o - kuk I' al

7295

3224
No 17.

The Nightingale and the Star.

Fifi.

Tempo di Valse.
All^o Vivo.

Once a young night - in - gale fell to re -

pin - ing, o - ver a star - - which so bright - ly was shin - ing,

Colla voce.

a tempo. *rubato.* *a tempo.*

up — in the sky, cold — and so high, Tak - ing no thought of the

poor lit - tle night - in - gale, Still ev - 'ry even - ing he'd sing to his

star - love, send - ing his soul — in a song to his far love. Ah — Ah

— Ah — how sweet his song to that dis - tant star. —

First system of the musical score. The vocal line begins with a rest followed by the notes A4 and G4, with the lyrics "Ah" and "Ah" written below. The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and arpeggiated figures. Performance markings include *ff brillante.* in the piano part, *8va* (octave up) in the vocal line, *p* (piano) in the piano part, and *scherzando.* in the piano part.

Second system of the musical score. The vocal line continues with the notes F#4 and E4, with the lyrics "Ah" and "Ah" written below. The piano accompaniment continues with similar arpeggiated figures. Performance markings include *loco.* in the piano part and *3* (triplets) in the piano part.

Third system of the musical score. The vocal line begins with a rest followed by the notes D5 and C5, with the lyrics "Ah" written below. The piano accompaniment continues with similar arpeggiated figures. Performance markings include *3* (triplets) in the piano part.

Fourth system of the musical score. The vocal line begins with the notes A4 and G4, with the lyrics "Ah me, he thought of love he would die," written below. The piano accompaniment continues with similar arpeggiated figures. Performance markings include *3* (triplets) in the piano part and *fp* (fortissimo piano) in the piano part.

For twink-ling so cold-ly, she gave no sign of re-

ply. Ah Ah

rubato. Ah Ah

marcato. Ah how sweet his song to that distant star.

dim. e calando.

*Un poco meno.
pp dolcissimo.*

Still through the night when the

pp Un poco meno.

tired world was sleep - ing, sad - ly this

stentato.

poor lit - tle bird, his long lone - ly vig - il was keep - ing.

But though he knew that he cherished a

rapidamente. *con slancio.*

vain love, Ah how he sang to his

Tempo I.

star a - bove.

ff brillante. *ff*

Tutta forza. *pp*

rubato.

So from a sad — lit - tle heart that was break - ing, came there a

rubato. *a tempo.*

song — to the world that was wak - ing. Soul — all a - fire,

poco

mad — with de - sire, burn - ing and yearn - ing for love that could

poco

rit.

nev - er be. Ah — Ah —

rit.

Ah Ah Ah Ah Ah

stentato.
Ah how sweet his song to that dis-tant

Piu mosso. star Ah Ah Ah And so,
marcato

Piu mosso. al-though vain as his love might prove, Ah Ah
(quasi Boho.)

*stentato.**a tempo.*

Ah ————— night long — his song — cheers the

accel al fine.

hearts that may love, night long his song cheers all the

hearts ————— that love —————

brillante. *ffz*

sua *ffz*

No 18.

Finale II.

Tempo di marcia. *ff*

CHORUS. Hark the drum! Here we come on pa -

Tempo di Marcia. *ff*

Piano.

FIFI.

Tan-ta - ra

rade! At our side hangs our tried, trust - y

Tan-ta - ra!

blade! And we all look so fine, as we

Tan-ta - ra tan-ta -

swing in - to line, 'Tis no won - der the en - e - my's a -

ra!

fraid of our blade. We would die ere the tri - col - or

Detailed description: This is a musical score for page 151. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The first system shows the vocal line starting with 'Tan-ta - ra!' and 'blade!', followed by 'And we all look so fine, as we'. The piano accompaniment features chords and moving lines. The second system continues the vocal line with 'Tan-ta - ra tan-ta -' and 'swing in - to line, 'Tis no won - der the en - e - my's a -'. The piano accompaniment continues with similar harmonic support. The third system concludes the vocal line with 'ra!' and 'fraid of our blade. We would die ere the tri - col - or'. The piano accompaniment provides a steady accompaniment throughout.

Tan ta ra!

droop! Nev - er one to dis - hon - or would

Tan-ta-ra! Ah!

stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas - cot of the troop!

best! She's the mas - cot of the troop!

pesante.

pesante.

pesante.